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interpreting American womanhood. The prize picture, "The Red Dress," portrays an ideal type. "The Blue Girl" is an attractive decoration in quiet, pleasing color. Other St. Louis artists represented are: E. H. Wuerpel, Oscar E. Berninghaus, Dawson-Watson, Paul F. Berdanier, Cella M. Steuver, Augusta Finkelnburg, G. V. Millet, William F. Matthews, R. A. Kissack, Martin J. Jackson and Charles Franklin Galt.

COLLECTION OF AID'S WORK.

A separate collection of forty-four etchings and paintings by George C. Aid, a World's Fair silver medalist, further represents the active contingent of producing artists in St. Louis. Aid's etchings chiefly are of Italian and French subjects, and are charming in line and in the massing of composition forms.

A special exhibition of early American paintings in gallery 26 also has its associations with St. Louis, as one of the popular American painters of 100 years ago, who had a career in England as well as in the United States, is Chester Harding. Harding not only lived in St. Louis for a time, but his descendants here own many of his pictures. His grandson, Judge Chester Harding Krum, lent a self-portrait of this artist to the City Art Museum recently.

A night view of these exhibitions and of the permanent collections of the City Art Museum, will be held next Friday evening, December 18th, from 8 to 10 o'clock. The St. Louis Art League will provide automobile transportation by which the art-loving public can reach the museum from the street cars. The machines will connect with the University, Union avenue and Hamilton avenue cars at De Baliviere avenue.

LEHMANN TO GIVE TALK.

A feature of the Friday night exhibit will be an informal talk by Frederick W. Lehmann. Among St. Louis art connoisseurs Lehmann stands first in the field of black and white art. His collection of etchings includes fine examples of all the important masters, many of them several hundred years old. The newly developed print collection of the Art Museum will receive special attention in Lehmann's address. This collection has been reorganized and extended under the supervision of Samuel L. Sherer, chairman of the Print Committee of the City Art Museum Board of Control. It is now installed in the newly fitted and decorated southeast gallery on the second floor. This collection contains valuable plates by Rembrandt, the world's greatest etcher, and by other masters.

Several artists and critics will conduct visitors in the exhibition galleries after Lehmann's talk. Among those asked for this service are Richard E. Miller, who recently arrived from the seat of war in Europe; Mrs. Everett W. Pattison; Prof. Edmund H. Wuerpel, director of the School of Fine Arts; Robert A. Holland, director of the museum; George C. Aid, Fred G. Carpenter, Louis A. Lamb, Samuel L. Sherer, Fred G. Gray, Carl G. Waldeck, Dawson-Watson and Prof. Holmes Smith.

THE NEEDLE IN ST. LOUIS GEORGE C. AID'S EXHIBITION

FROM REEDY'S *Mirror*, December 17, 1914—
BY PINX.

St. Louis has etchers of merit, and, too, she has appreciators of etchings. All the masters, from Durer and back of that, with some local plates also, may be enjoyed in the collection of that loyal St. Louisan, Frederick W. Lehmann, who is to show us the way in this matter. Mr. Lehmann is to address the St. Louis Art League, December 18th, in the City Art Museum, where the city's print collection, Mr. Aid's attractive exhibition, and a group of etchings in the annual exhibition of the Society of Western Artists, all invite.

The etchings by George C. Aid, forming a transient exhibition at the City Art Museum, have qualities of vision and style, with truthfulness. Here are pictures that stir imagination, broaden understanding of the things that the artist interprets and respond delightfully to our love of the beautiful. Technically, Mr. Aid has advanced in the firmness and lightness of his touch with the needle, in his command of the acid. Since his exhibition of twenty-five etchings at the World's Fair, and the award of a silver medal by the International Jury, there has been official recognition of this St. Louis artist as of national caliber. Now returned, George Aid and his work are welcomed by those who care for the development of the artistic spirit in St. Louis.

In the field of black-and-white, where Mr. Aid has delighted connoisseurs, there is especial need for encouragement to St. Louis artists. This, the *Mirror* pointed out upon the return of another St. Louis etcher, Charles K. Gleeson, from Paris, two or three years ago. We suggested the opportunities this picturesque city offers to the artists of the needle, and ventured to hope for an interpreter to do for St. Louis something like that which Pennell and others have done for other cities.

How the technique of etching offers to the artist certain delightful opportunities afforded by no other artistic medium, how it affords people of ordinary means their opportunity to possess art of such merit as in oil paintings must be denied to them, should be more widely understood. The needle, more democratic than the brush, shares its triumphs for the benefit of discerning spirits: it multiplies each new achievement and then divides so that each of fifty lovers of the beautiful may have in original purity and quality all that the inspiration of the artist has kindled.

Most of these present etchings have come to the artist in France or Italy. They show us famous old buildings and places, and rarer ones where Baedeker has not gone before. How delicately and quaintly the "local color" or "atmosphere" or character of the place is developed. And how we lovers of St. Louis would be delighted to see the beauty-places and architectural character-focuses of old St. Louis so interpreted.